

TEF285T	SYS1.T360	PASSED
TEF285T	VOL SER NDS= NYSC05.	
TEF285T	SYS69192.T014217.RV000.TXT360.R0000023	SYSOUT
TEF285T	VOL SER NDS= SP0011.	
TEF285T	PRTNT	PASSED
TEF285T	VOL SER NDS= NYSC05.	
TEF285T	SYS69192.T014217.RV000.TXT360.EXCFILE	DELETED
TEF285T	VOL SER NDS= NYSC04.	
TEF285T	SYS69192.T014217.RV000.TXT360.MASFILE	DELETED
TEF285T	VOL SER NDS= 111111.	
TEF285T	SYS1.DTCT	KEPT
TEF285T	VOL SER NDS= NYSC05.	
	STEP TIME=00.00.04	
//STEP5 EXEC PGM=PRPT		
//T360PT DD DSNAME=PRNTNT,DISP=(OLD,KEEP),UNITT=2311,VOLUME=SER=NYSC05, X		
// DCR=(RECFM=FB,RECFL=132,BLKSTZ=132)		
//T360PNT DD SYSOUT=A,DCR=(,BLKSTZ=132,LRECL=132)		
//DTCT DD DSNAME=SYS1.DTCT,DTSP=(OLD,KEEP),DCR=7,BLKSTZ=20001, X		
// UNITT=2311,VOLUME=SER=NYSC05		
//SYSABEND DD SYSOUT=A		
//FINALPRT DD DSNAME=*,STEP3.PRTDT,VOLUME=REF=*,STEP3.PRTDT, Z		
// DTSP=OLD,DCR=(RECFM=FB,BLKSTZ=132,LRECL=132),UNITT=2311		
//SYSPRINT DD SYSOUT=A		
TEF236T ALLOC. FOR TXT360 STEP5		
TEF237T INPLTR ON 191		
TEF237T T360PT ON 191		
TEF237T T360PNT ON 192		
TEF237T DTCT ON 191		
TEF237T SYSABEND ON 192		
TEF237T FINALPRT ON 191		
TEF237T SYSPRINT ON 192		

FANTICS
12 JULY 1969
1:45 AM

XXXXXX

1

THIS AREA IS TO BE THE GENERAL RESIDENT DISPATCHER FOR SCOPE WORK.

ROLL OUT FOR PRINT/PUNCH

DATE OF THIS ROLLOUT: THURSDAY 10 JULY 1969, 1:45 AM.

NAME OF CONTENTS: FANTICS, A SWELLING, WE HOPE, BOOK DRAFT.

DESCRIPTION OF WORK: SOME THINGS HAVE BEEN ADDED, SOME MOVED AROUND
SINCE LAST TIME.

WORK SYSTEMS: MORE OR LESS AS BEFORE. EVERYTHING IS BEING TYPED INTO
THE "LIVE INPUT" AREA (LABEL: "LIVNPT"). FROM THERE THEY ARE BEING
COPIED INTO A BUFFER AREA, CALLED CRYBUF, AND FROM THERE INTO THE DRAFT,
CALLED FANTICS (PRESENT TAG: "DRAFT"). NOTHING IS BEING ACTUALLY
WRITTEN INTO THE "FANTICS" AREA.

REMARKS: I'M STILL NOT QUITE SURE WHY I'M DOING IT THIS WAY. HOWEVER,
IT HAS CERTAIN ADVANTAGES. AFTER A BOMBOUT, THE ONLY THING TO REALLY
WORRY ABOUT RECOVERING IS THE BOTTOM OF THE LIVE INPUT AREA.

THIS IS VERY LONELY.

FANTICS.

SYSTEMS NOTE. THIS IS THE COPY BUFFER. EVERYTHING HERE HAS BEEN COPIED FROM AREA "L1VNPT". NOTE THAT THERE ARE NO "CHAPTERS." WHEN SECTIONS GET COMBINED INTO CHAPTERS IS THE LAST THING ON MY MIND.

PATIENT RECORDS ONLINE CLERICAL TR (ANOTHER NARROW VISION) AWESOME ARCHITECTURE EXAMPLE: FLIPTYCH

((MANUSCRIPT IS SUPPOSED TO BEGIN HERE))

3

INTRODUCTION XXX DERIVATION OF TERM "FANTICS": TWO USEFUL ROOTS, "FANETIN," TO SHOW, AND "FANTASTEIN," TO PRESENT TO THE MIND OR EYE. THE LATTER WOULD CLEARLY, FROM ITS MEANING, BE THE PREFERABLE ROOT. HOWEVER, THEN THE WORD WOULD BE "FANTASTICS," WHICH WOULD HAVE RATHER THE WRONG MEANING. IT WOULD ALSO TAKE AWAY THE SENSE: HERE I CAN SPEAK OF "A FANTIC SYSTEM" AND MAKE IT MEAN SOMETHING, WHEREAS TO CALL IT A "FANTASTIC SYSTEM," THOUGH PROBABLY TRUE, WOULD CLOUD THE ISSUE AS WELL AS RAISE THE PITCH OF DISCUSSION UNCOMFORTABLY.

SECTION: THE FABULOUS WORLD OF COMPUTER DISPLAY. OR, "TOYS AND JEWELS"

THE THREE BASICS COMPUTERS CAN DO FOR SHOWING: STORAGE, PERFORMANCE, CONTROL (DET ORDER?)

SECTION: HORIZONS FOR SALE SECTION: THE NEW-MEDIA WHIZBANG XXX EMPEROR'S CLOTHES "MANAGERIAL INFORMATION RETRIEVAL" AS A HOTCHA THING ONLY FOR THE TOP GUYS

Nobody foresees media impact, as a rule XXX movie analogy

REVIEW OF HISTORY TOWARD THIS POINT, REWRITTEN IN MY TERMS. SECTION: THE FANTIC MEDIA TO 1900 SECTION: THE FANTIC MEDIA TO 1950 SECTION: THE FANTIC MEDIA TO 1969 OR 1970 "THE INFORMATION EXPLOSION" "THE KNOWLEDGE INDUSTRY" SYNOPTICS CYBERCULTURE MEDIA BARRAGES MEDIA MESSAGES MCLUHAN'S ONTO IT, EVEN IF HE DOESN'T UNDERSTAND THE TECHNICALITIES. BASIC DISAGREEMENT WITH MCLUHAN: THE GREAT DIFFERENCES AMONG ELECTRONIC MEDIA, AND THE STUPENDOUS DIFFERENCE IT MAKES ERIZZ MACHLUK "TEACHING TECHNOLOGY" NELSON'S TIMETABLE CHART OF FALLING PRICES PLAIN HALFTONE SYSTEMS STATIONERY SYSTEMS THE CREATIVITY SYSTEMS OF THE PAST THE RECORD-KEEPING SYSTEMS OF THE PAST

GENERAL DEBUNK-ITST: TR, HUMFACT., CAT, "TOP MAN" TR DEBUNK ALSO: DIAGNOSES BY COMPUTER, AUTOMATIC DICTATION, ARTIFICIAL INTELLIGENCE I DO NOT WANT TO TALK ABOUT A WORLD IN WHICH MACHINES ENTER THE BODY, AT LEAST PROSTHETICALLY OR PHYSIOLOGICALLY OR INNERVATIVELY

SECTION: THE MYTH OF TECHNICALITY

SECTION: NEW MEDIA COMPONENTS HOLOGRAPHY "BRANCHING" AS A WHIZBANG ASPECT OF NEW MEDIA

SECTION: POSSIBLE WORLDS OF VISION AND RESPONSE SUTHERLAND'S STEREO SYSTEM IGNORE CLUMSNESS OF EARLY SYSTEMS. THESE WILL BE AS EASY TO USE AS TV SETS

SECTION: "COMPUTER-ASSISTED INSTRUCTION" XXX TUT-TUTORIAL SYSTEMS THE BADS OF CAT BRICK-WALL ILLUSTRATION THE NATURE OF INTELLIGENCE AND ITS

GROWTH THE OPPOSITE ATMS OF TOP AND BOTTOM EDUCATION THE CRITICS OF THE SCHOOLS TODAY THE INSIDE STORY ON PROG. ED.: WE HATE TO DO IT, HATE TO STUDY IT

SECTION: WHAT EDUCATION IS ABOUT ANYWAY XXX SECTION: SLAMMED MINDS XXX THE BIG SECRETS: FREE ACCESS TO INTERESTING MATERIALS, CONVERGENT MOTIVATIONAL ENVIRONMENT IS THE KEY

SECTION: "INFORMATION RETRIEVAL" BOOLEAN SYSTEMS: JUST THE BEGINNING OF WHAT THE MIND NEEDS

"HUMAN FACTORS" XXX NARROW CRITERIA OF "HUMAN FACTORS" GENERALLY IRRELEVANT NICELY UNIFIED CONTROLS CONTROLS OF SONY TC-50 CONTROL OF ALL-TERRAIN VEHICLE HELICOPTER HANDLE AIRPLANE "STICK" XXX A CHURCH CAN BE THOUGHT OF AS HUMAN-FACTORS DESIGNED, ANYHOW, IF YOU LET IN ENOUGH VARIABLES

COMPUTER-CONTROLLED MEDIA SECTION: THE COMPUTER AS MEDIA CONTROLLER

SECTION: HYPER-FANTIC MEDIA OF VARIOUS SORTS

SMELL NEW PRESENTATIONAL MEDIA, ESPECIALLY ALL-AROUND-YOU SOUND, BEAUTIFUL PROJECTION SYSTEM AMUSEMENT PARKS SECTION: THE UNIFICATION OF SONIC AND VISUAL ARTS

EXAMPLE: MOVING-SCREEN LORD OF RINGS

EXAMPLE: HYPERFILM OF MMIT

SECTION: THE COMPUTER AS PERFORMER SUPER-AUDIO MACHINE THREE-DIMENSIONAL SCENE STRUCTURES SHIPLOFTING, ATRIAFRAME, AUTO DESIGN SYSTEMS

MUSIC LIBRARY TO FEED THROUGH MUSIC PERFORMANCE MACHINE

SECTION: STRUCTURED PICTURES

ESM SECTION: FANTASM-TYPE SYSTEMS DESCRIPTION OF GE ESM SYSTEM, UTAH ESM SYSTEM, DENVER ESM SYSTEM, NELSON'S ESM SYSTEM LIBRARY OF ESM PERFORMANCES! LIBRARY OF FANTASM CHARACTERS

SECTION: HYPERGRAMS XXX BRAIN PROJECT

SECTION: HYPERTEXT XXX THE TEXT FACILITY: QUEEN OF THEM ALL XXX

5

SECTION: STRETCHTEXT

SECTION: CONTEXT JUMPS

SECTION: AUTHOR'S SYSTEMS

SECTION: SYSTEMS FOR THINKING WITH DATA

SECTION: TEXT CONTROL SYSTEMS CINENYM

SPATIAL HYPERTEXT ENVIRONMENTS: CHECKERBOARD, CLOUDS (HANGING IN 2-SPACE), SWINGING PAGES IN 3-SPACE

THE VIRTUAL SPACE OF A CONCEPTUAL AND DISPLAY ENVIRONMENT

THE GENERAL-PURPOSE SYSTEM TOWARD WHICH WE ARE MOVING (LINE-DRAWING, MOVING-TEXT)

LIBRARY ARRANGEMENTS FOR ALL DIGITAL MEDIA SECTION: THE ONLY PERMANENT FORM OF STORAGE DIGITAL STORAGE IS PERFECT DIGITAL STORAGE MAY BE SAFEGUARDED DIGITAL STORAGE OF PAINTINGS

ACCOUNTING STRUCTURES THE NATURE OF ACCOUNTING

SECTION: THE EASE OF USE

SECTION: THE NATURE OF CATEGORIES

SECTION: THE NATURE OF IDEAS XXX MICKEY MOUSE SECTION:

SECTION: THE NATURE OF THE CREATIVE PROCESS

SECTION: UNITY, STRUCTURE AND FEEL

SECTION: SYSTEMS FOR ALL THESE

SECTION: SOME BASIC QUESTIONS IN THE PSYCHOLOGY OF THOUGHT AND FEELING

INTERPERSONAL ENVIRONMENTS AIR CONTROLLER ENVIRONMENT HANDSHAKE STRUCTURES

7

SECTION: ART & THE ARTS

SECTION: SCHOLARSHIP EXAMPLE: 4-D DATA STRUCTURE PERMITTING ROMAN SNAPSHOT

SECTION: THE DANGERS OF LOSS

SECTION: ON THE PROBLEM OF KEEPING TOO MUCH THE SOUVENIRS OF OUR WORLD
THE US NATIONAL ARCHIVE: 2 BILLION BOX

SECTION: A LIBERAL'S HOPES XXX OUR MEDIA OF THIS CENTURY: THEIR MISERABLE CONTENT AND YET THEIR COMMON IMAGERY TO US ALL PROFESSIONALISM, BUREAUCRACY, THE NARROW INITIATIVE-PATHS TO SUCCESS IN OUR WORLD XXX WHERE THESE PROPHECIES STOP FREEDOM OF INFORMATION FOR THE CITIZEN FREEDOM FROM CONCRETE POSSESSION OF BOOKS FREEDOM OF EDUCATION NOTE THE NUMBER OF ROLES IN OUR SOCIETY BUILT AROUND THE HOARDING OF INFORMATION LIEFLING ON THE PRESS NATURE OF THE PRESS: OWNERSHIP VIEWPOINT, PRESS SUBCULTURE, DOMINATION OF THE AGREED-ON, THE ANGLE, AND THE SILLY

APPENDICES)

SECTION: TERMINOLOGY

SECTION: HOW COMPUTER DISPLAYS WORK HOW COMP. DISPLAYS WORK

SECTION: HOW COMPUTERS WORK

SECTION: THE MEANING OF DATA STRUCTURE

THIS AREA IS FOR LIVE INPUT, IN A PROTOCOL FASHION. THE BOOK GETS PUT TOGETHER IN THE AREA "FECM", AT LEAST FOR TONIGHT. (3 JULY 1969, 10:30 P.M.)

THESE ARE RANDOM INSERTIONS TOWARD THE BOOK "FANTICS". 2 JULY 1969. XXXXX REVIEW OF HISTORY TOWARD THIS POINT, REWRITTEN IN MY TERMS. XXXXX THE GENERAL-PURPOSE SYSTEM TOWARD WHICH WE ARE MOVING (LINE-DRAWING, MOVING-TEXT) XXXXX THE BIG SECRET: FREE ACCESS TO INTERESTING MATERIALS, CONVERGENT MOTIVATIONAL ENVIRONMENT IS THE KEY XXXXX SUTHERLAND'S STEREO SYSTEM XXXXX AMUSEMENT PARKS XXXXX

SECTION: TERMINOLOGY SECTION: HOW COMPUTER DISPLAYS WORK SECTION: HOW COMPUTERS WORK INTRODUCTION SECTION: THE MYTH OF TECHNICALITY SECTION: THE FABULOUS WORLD OF COMPUTER DISPLAY, OR, "TOYS AND JEWELS" SECTION: SOME BASIC QUESTIONS IN THE PSYCHOLOGY OF THOUGHT AND FEELING SECTION: "COMPUTER-ASSISTED INSTRUCTION" SECTION: "INFORMATION RETRIEVAL"

SECTION: POSSIBLE WORLDS OF VISION AND RESPONSE SECTION: WHAT EDUCATION IS ABOUT ANYWAY SECTION: HYPERTEXT SECTION: STRETCHTEXT SECTION: HYPERGRAMS SECTION: CONTEXT JUMPS SECTION: AUTHOR'S SYSTEMS SECTION: THE EASE OF USE SECTION: THE NATURE OF CATEGORIES SECTION: THE NATURE OF IDEAS SECTION: THE NATURE OF THE CREATIVE PROCESS SECTION: SYSTEMS FOR ALL THESE SECTION: SYSTEMS FOR THINKING WITH DATA SECTION: THE DANGERS OF LOSS SECTION: ON THE PROBLEM OF KEEPING TOO MUCH SECTION: A LITERAL'S HOPES

SECTION: SLAMMED MINDS SECTION: THE UNIFICATION OF SONIC AND VISUAL ARTS SECTION: UNITY, STRUCTURE AND FEEL NELSON'S TIMETABLE WHERE THESE PROPHETIC STOP-MOVE ANALOGY EMPEROR'S CLOTHES BOOLEAN SYSTEMS: JUST THE BEGINNING OF WHAT THE MIND NEEDS TUT-TUTORIAL SYSTEMS THE BADS OF CAT BRICK-WALL ILLUSTRATION

"THE INFORMATION EXPLOSION" "THE KNOWLEDGE INDUSTRY" SYNTHETICS CYBER-CULTURE MEDIA BARRAGES MEDIA BARRAGES MCLUHAN'S ONTO IT, EVEN IF HE DOESN'T UNDERSTAND THE TECHNICALITIES. BASIC DISAGREEMENT WITH MCLUHAN: THE GREAT DIFFERENCES AMONG ELECTRONIC MEDIA, AND THE STUPENDOUS DIFFERENCE IT MAKES FRITZ MACHLUK "TEACHING TECHNOLOGY" THE INSIDE STORY ON PROG. ED.: WE HATE TO DO IT, HATE TO STUDY IT DERIVATION OF TERM "FANTICS": TWO USEFUL ROOTS, "FANTIN," TO SHOW, AND "FANTASTIN," TO

11

PRESENT TO THE MIND OR EYE. THE LATTER WOULD CLEARLY, FROM ITS MEANING, BE THE PREFERABLE ROOT. HOWEVER, THEN THE WORD WOULD BE "FANTASTICS," WHICH WOULD HAVE RATHER THE WRONG MEANING. IT WOULD ALSO TAKE AWAY THE SENSE: HERE I CAN SPEAK OF "A FANTIC SYSTEM" AND MAKE IT MEAN SOMETHING, WHEREAS TO CALL IT A "FANTASTIC SYSTEM," THOUGH PROBABLY TRUE, WOULD CLOUD THE ISSUE AS WELL AS RAISE THE PITCH OF DISCUSSION UNCOMFORTABLY.

((((I GOT THIS FAR BY 12 P.M.: ONE AND A HALF HOURS ON THE MACHINE.))))

SPATIAL HYPERTEXT ENVIRONMENTS: CHECKERBOARD, CLOUDS (HANGING IN 3-SPACE), SWINGING PAGES IN 3-SPACE IGNORE CLUMSNESS OF EARLY SYSTEMS. THESE WILL BE AS EASY TO USE AS TV SETS THE TEXT FACILITY: QUEEN OF THEM ALL PROFESSIONALISM, BUREAUCRACY, THE NARROW INITIATIVE-PATHS TO SUCCESS IN OUR WORLD MICKEY MOUSE BRAIN PROJECT SUPER-AUDIO MACHINE CINENYM "HUMAN FACTORS" XXX NARROW CRITERIA OF "HUMAN FACTORS" GENERALLY IRRELEVANT XXX A CHURCH CAN BE THOUGHT OF AS HUMAN-FACTORS DESIGNED, ANYHOW, IF YOU LET IN ENOUGH MARTABLES AWESOME ARCHITECTURE SWELL NEW PRESENTATIONAL MEDIA, ESPECIALLY ALL-AROUND-YOU SOUND XXXSOUND, BEAUTIFUL PROJECTION SYSTEMS HOLOGRAPHY SECTION: THE NEW-MEDIA WHIZBANG XXX "BRANCHING" AS A WHIZBANG ASPECT OF NEW MEDIA

(TUESDAY 8 JULY, 12 PM)

SECTION: HORIZONS FOR SALE EXAMPLE: FLIPTYCH EXAMPLE: MOVING-SCREEN LORD OF RINGS EXAMPLE: HYPERFILM OF WWII SECTION: ART & THE ARTS SECTION: SCHOLARSHIP EXAMPLE: 4-D DATA STRUCTURE PERMITTING ROMAN SNAPSHOTS SECTION: NEW MEDIA COMPONENTS SECTION: THE FANTIC MEDIA TO 1900 SECTION: THE FANTIC MEDIA TO 1950 SECTION: THE FANTIC MEDIA TO 1969 OR 1970 SECTION: THE MEANING OF DATA STRUCTURE SECTION: TEXT CONTROL SYSTEMS

SECTION: THE COMPUTER AS MEDIA CONTROLLER NOBODY FORESEES MEDIA IMPACT, AS A RULE SECTION: HYPER-FANTIC MEDIA OF VARIOUS SORTS SECTION: COMPUTER-CONTROLLED MEDIA NICELY UNIFIED CONTROLS CONTROLS OF SONY TC-50 CONTROL OF ALL-TERRAIN VEHICLE HELICOPTER HANDLE AIRPLANE "STICK" SECTION: THE COMPUTER AS PERFORMER SECTION: THE ONLY PERMANENT FORM OF STORAGE SECTION: FANTASM-TYPE SYSTEMS SECTION: STRUCTURED PICTURES DIGITAL STORAGE IS PERFECT DIGITAL STORAGE MAY BE SAFEGUARDED DIGITAL STORAGE OF PAINTINGS

(INPUT OF 10 JULY 1969. JUST STARTING PRODUCTIVE WORK AT MIDNIGHT, AND I'M EXHAUSTED.))

HOW COMP. DISPLAYS WORK AT CONTROLLER FNUVT HANDSHAKE STRUCTURES ACCOUNTING STRUCTURES THE NATURE OF ACCOUNTING THE VIRTUAL SPACE OF A CONCEPTUAL AND DISPLAY ENVIRONMENT 'MANAGERIAL INFORMATION RETRIEVAL' AS A HOTCHA THING ONLY FOR THE TOP GUYS PATIENT RECORDS ONLINE CLERICAL TR (ANOTHER NARROW VISION) FREEDOM OF INFORMATION FOR THE CITIZEN FREEDOM FROM CONCRETE POSSESSION OF BOOKS FREEDOM OF EDUCATION NOTE THE NUMBER OF ROLES IN OUR SOCIETY BUILT AROUND THE HOARDING OF INFORMATION LITERACY ON THE PRESS NATURE OF THE PRESS: OWNERSHIP VIEWPOINT, PRESS SUBCULTURE, DOMINATION OF THE AGREED-ON, THE ANGLE, AND THE SILLY THE NATURE OF INTELLIGENCE AND ITS GROWTH THE OPPOSITE AIM OF TOP AND BOTTOM EDUCATION THE CRITICS OF THE SCHOOLS TODAY OUR MEDIA OF THIS CENTURY: THEIR MISERABLE CONTENT AND YET THEIR COMMON IMAGERY TO US ALL PLAIN HALFTONE SYSTEMS THREE-DIMENSIONAL SCENE STRUCTURES SHIPLOFTING, AIRFRAME, AUTO DESIGN SYSTEMS STATIONERY SYSTEMS THE CREATIVITY SYSTEMS OF THE PAST THE RECORD-KEEPING SYSTEMS OF THE PAST THE SOUVENIRS OF OUR WORLD THE US NATIONAL ARCHIVE: 2 BILLION BOX

((1 AM 10 JULY)) GENERAL DERUNK-LIST:
TP, HIMFACT, CAT, 'TOP MAN' TR DERUNK ALSO: DIAGNOSIS BY COMPUTER, AUTOMATIC DICTATION, ARTIFICIAL INTELLIGENCE I DO NOT WANT TO TALK ABOUT A WORLD IN WHICH MACHINES ENTER THE BODY, AT LEAST PROSTHETICALLY OR PHYSIOLOGICALLY OR INNERVATIVELY THE THREE BASICS COMPUTERS CAN DO FOR SHOWING: STORAGE, PERFORMANCE, CONTROL (DEF ORDER?) MUSIC LIBRARY TO FEED THROUGH MUSIC PERFORMANCE MACHINE INTERPERSONAL ENVIRONMENTS LIBRARY ARRANGEMENTS FOR ALL DIGITAL MEDIA CHART OF FALLING PRICES FSM DESCRIPTION OF GE FSM SYSTEM, UTAH FSM SYSTEM, DENVER FSM SYSTEM, NELSON'S FSM SYSTEM LIBRARY OF FSM 'PERFORMANCES' LIBRARY OF FANTASM CHARACTERS

13

COMPLIMENTS OF THE

HYPertext EDITING SYSTEM

CENTER FOR
COMPUTER & INFORMATION SCIENCES

BROWN UNIVERSITY
PROVIDENCE, RHODE ISLAND

11 JULY, 1969